

NEW PUBLICATIONS.
SOME MINOR NOVELS.

SYRILIN. By Ouida. 12mo, pp. 409. Philadelphia: J. B. Lippincott Company.

THE SALT MARE. By James Payn. 12mo, pp. 324. Hather & Brothers.

MISS EATON'S ROMANCE. By Richard Allen. 12mo, pp. 300. Dodd, Mead & Co.

THE SALT MARE. By LEBEUGER. By Julius Wohl. Translated by W. H. and E. R. Winslow. 12mo, pp. 395. T. Y. Crowell & Co.

L'ONCLE SCIPIO. Par Andre Theuriet. 16mo, pp. 314. W. B. Johnson.

THE UNITED FOUNTAIN AND HEITTS REVENGE. By Katherine T. Macquoid. John W. Lovell Company.

Ouida's new novel is like all her works, an extraordinary mixture of talent and crudity. The subtitle, "Position," reveals the leading motive of "Syrlin," which is to exhibit the ways in which a haughty and egoistic English aristocracy sacrifices every worthy and noble consideration to worldly status. Ouida's conception of the aristocratic nature and habits is curious, and might have been borrowed from that peculiar author of "servantism," Mr. G. W. Reynolds. All her lords and dukes are blackguards and scapergaces of one variety and another. They use "language" before what Ouida calls "their women." They are all in love with somebody else's wife. The chief villain, Lord Avilion, is a monster of selfishness and self-indulgence, who is capable of very impolite remarks, though he is running over with culture. As to the hero of the story, Syrlin, he is a particularly impossible genius of nondescript origin, who can do everything but behave like a man of common-sense and a gentleman. Nobody can accuse Ouida of realistic tendencies in this book, for the world she describes is the pure creation of fancy. It would, however, be a mistake to conclude that "Syrlin" is stupid. On the contrary, it is often wonderfully brilliant. The inventiveness in which the author lashes her imaginary aristocracy is most fiery and intense; her descriptions are frequently vivid and effective in a remarkable degree; and there is throughout a curious contrast between the absurdity of the plot and motives, and the strength and skill with which they are handled. It is, in short, easy to understand how such a writer has attained a wide popularity, and why her books appeal with special force to people of strong imagination and little knowledge of the world.

Mr. Payn's story, "The Burnt Million," taxes the reader's credulity almost at the outset by requiring him to accept the theory that the daughter of a notorious usurer and money-lender could be kept in absolute ignorance of the nature of her father's business, though frequently meeting his clients and victims. For the rest, the story is ingenious and lively, and is furnished with sensations enough to satisfy the most exacting taste in that line. In other respects Mr. Payn's work here seems less careful than usual. His character studies are not particularly life-like, and the situation of the two sisters, both in love with the same man and living in the same house with him, is rather a "strong order." What kind of women must they have been to detect one another before the end of the first week? The burnt million episode, too, is by me means probable. Such a piece of Quixotism is no doubt possible, but one would not think much of the wisdom of the young man capable of it; and it is questionable whether his sweetheart would really be grateful to him in the future if she ever came to know what he had done, ostensibly for her sake. Men who can throw a million sterling into the fire never turn up in real life outside of lunatic asylums; and probably it is quite as well for the world that they do not. The young man in Mr. Payn's story, too, must have had a remarkable legal adviser, to say the least, and one who cared nothing at all for his own reputation for common-sense. Altogether "The Burnt Million" is far-fetched and not a little clumsy in construction.

Mr. Richard Allen's story of the New-Jersey shore, "Miss Eaton's Romance," is well written, spirited and interesting. There is just plough enough in it to give the narrative cohesion, and there is plenty of the tender sentiment which befits the summer novel and adds zest to the luxury of the hammock.

It is a love story of the good old fashion, in which a pair, long estranged through misunderstanding and the treachery of others, are brought together again under very romantic circumstances. The best thing in it is the scene when Robert is apparently dying; his life slowly ebbing away, and himself in profound trance. His old love, Miss Eaton, seats herself at his bedside, and by the intensity of her will force, unconsciously directed into the depths where his spirit is sinking, recalls him to life and effects the crisis which saves him. This episode is finely told, and it has the merit of embodying a profound truth, for cases exactly parallel have not infrequently occurred. The novel is marred by but one defect, namely the needlessly melodramatic character and conduct of Burr Marham, the amiable and innocent ex-convent, who seems to be a combination of the Littleton and Theodore of Warsaw. Marham in truth, jars upon us somewhat, and the mystery which surrounds him might very well have been spared.

Julius Wolf is a writer of marked power and of such conscientious thoroughness as one scarcely looks for in these days. His novel, "The Salt Master of Leueburg," is a historical romance of the fifteenth century, written with careful attention to all the antiquarian and archaeological details. It gives a very clear and lifelike picture of the old German guilds and the city life of the Middle Ages, and the author has introduced a great deal of curious information about the ceremonies, rites and usages of those ancient corporations, their festivals and solemn gatherings for initiation and other purposes. The state of skilled labor in the fifteenth century in Germany may be learned clearly enough from this story, which deals with labor troubles, municipal revolutions, and so forth. The figure of Goethian Leueburg, the salt master, is drawn with great art and vigor, and the author's style is in full flower. It is a strong, robust, and energetic tale, and the translation strikes us as highly creditable.

Audrey Theuriet's "L'Oncle Scipio" reminds us, as much as any French novel possibly could, of "David Copperfield." The supposed narrator may be compared to David himself, and Uncle Scipio to Mr. Micawber, though the latter was at bottom a much honest and more better fellow than the French copy. There is also a distinct suggestion of Colonel Sellers in this bohemian uncle, who is always coming to the front with some great enterprise in which his own and every body else's fortune is to be made, and who as fail fails of his great expectations. It is an amusing tale in the main, and, of course, well written.

The two stories in Katherine S. Macquoid's new volume are rather thin, and will not add much to her reputation. "Betty's Revenge" is the stronger of the two, but even that is not saying much for it. The author of "Cosette" is expected to do better work than this.

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Author of "Her Face Was Her Fortune," "Little Kate Kirby," "True to Herself," &c.

II.
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